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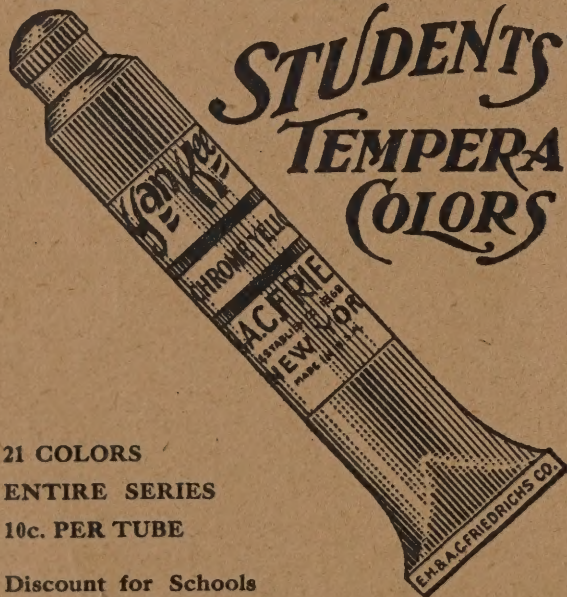
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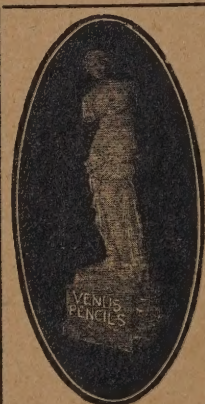
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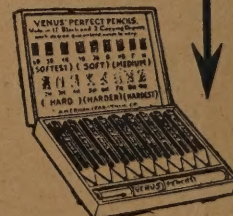
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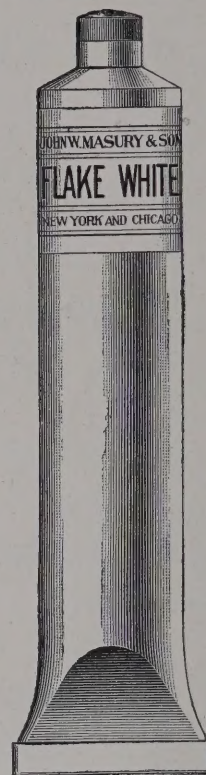
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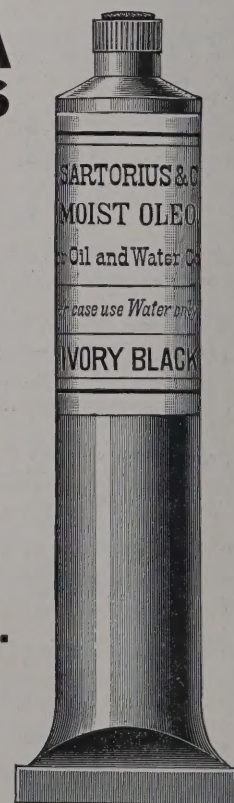
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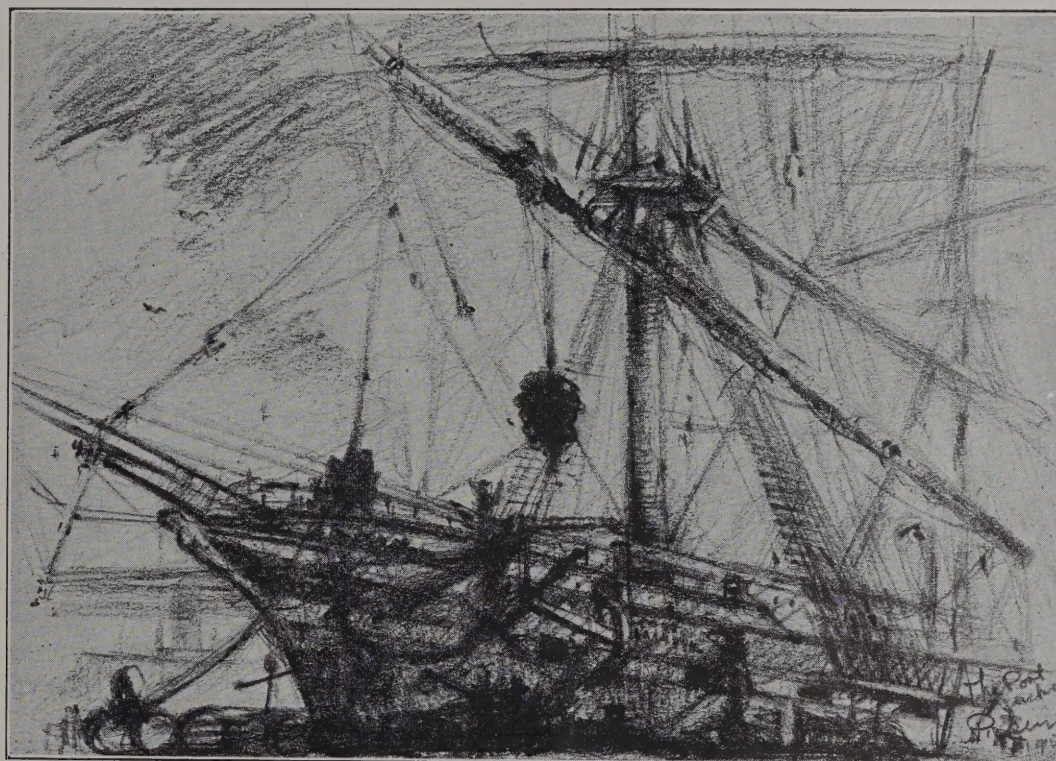
THE AMERICAN ART STUDENT

Let us understand that this magazine is going to be constructive, and not destructive, to the student's mind

SKETCHING IN NEW YORK CITY

New York is obviously a city of great industry and dynamic movement. The student who wishes to express in his sketches the vibration of these dynamic forces does not

cided about where your subject may be. But you soon grasp the visible character of the place. Across the street you see a clothing store with its gaudy sale proclamations plastered across the windows. The crowd passing the store is being



George Picken

The Old Clipper Ship

See page 10

have to go far afield in search of material; more than likely he is living in the midst of the very things he is in search of. In New York movement is everywhere.

The sketcher in New York City should sense the hustle, bustle, always-on-the-go spirit, for is this not the dominate characteristic of our great American life? The student who is striving to express this spirit in his sketches is really endeavoring to make his work typically American.

Movement is forever asserting itself no matter where you may be. The crowds of shoppers surge back and forth over the sunlit pavements. A green bus suddenly appears overtopping the dark mass of people on the street. Everybody is in a hurry,—always moving. The air is saturated with this feeling of haste. Looking down the street you see the tall palaces of industry that rise like white cliffs out of that purple haze of humanity at the base. One moment the whole is in shadow then everything becomes a shimmering mass of sunlight as the sun bursts out upon the scene from across the square.

Perhaps you decide on the Bowery as a place to sketch. The material there is abundant. Amid the clatter and roar of the elevated overhead you stand quite confused and unde-

intercepted by the proprietor's "Barkers" who try to inveigle a certain impatient, hastening individual into the dark depths of the interior. You see a stalwart Italian woman shuffling by with her burden of fire-wood balanced upon her head. A peddler comes around the corner with his cart piled high with nick-nacks and begins to shout his wares. Of a sudden you are startled by a splashing of water as the "White wings man" starts to hose down the street. Children run out into the wet street, and their bare legs are soon glistening as they frolic around in the stream of water. In a scene like this you will find subject for your sketches,—intense movement, light and spontaneity.

Sketching is the best way to become aware of the character of nature. Go everywhere in the city, sketch everywhere and everything; nothing is too insignificant to sketch. Try to sketch difficult things, for by so doing you become acquainted with the form of the object. You can always use a live vital sketch in the construction of your finished work. You may, some day, have to illustrate a story that centers around the wharf district. When your figures are drawn in you can look through your sketches and you will surely find something that savors of the waterfront. Then, besides being an aid to you in this respect, these sketches are



THE AMERICAN ART STUDENT



Know that to develop yourself on one side only is degenerating, employ all your senses in your art

constantly building up your conception of the inner workings of nature and training your eye to see the dominate features of the scene before you, and by habit you are becoming able to express what you see and feel. You are, also unconsciously sowing seeds that will enrich your memory.

Sketching was employed by all the old masters to gain a more intimate knowledge of nature. The artists of the Barbizon school, Corot, Millet, Rousseau, Diaz and Daubigny were all enthusiastic sketchers. Corot was up and out in the forest at four in the morning catching nature in her awakening and most joyful mood. So it was with all the rest, always trying to discover, always interrogating nature, and we have their expression which lives after them to testify to nature's answer.

I shall try to explain the qualities I worked for in the sketches reproduced herewith. To begin with, the tools I use are few. A 9 by 12 sketch-block, a few soft drawing pencils, the kind that will make a good rich black, and a kneaded rubber. I have cut a piece of card-board to fit the size of my sketch-block and use it, with the aid of two rubber bands, to protect the surface of the drawing paper from dirt, etc. Then with a definite idea of where I am going I start out.

The sketch of the old clipper ship was made on a 5 by 7 block. I made this sketch in my lunch-hour when I was working downtown. The ship was moored alongside a dock at the foot of Wall Street and the East River. I came upon it as I strolled along the docks. It attracted me immediately because the whole subject was full of action, a certain picturesqueness. It is quite novel to see a four masted clipper nowadays. The shortage of ships in this country was the reason for pressing this old-timer into service once again. I set about looking for a good position from which to sketch. I found a suitable place among some barrels which served to protect me from curious, inquisitive long-shore-men. I noted the dominate line of the ship and tried to express that. The dock was crowded with black barrels awaiting there turn to

be hoisted into the ships hold. Trucks kept passing and discharging their loads, thus adding to the congestion and stimulating a spirit of industry and labor in which the whole thing was set. The clipper's bow curved out and upward in a

graceful sweep from the black mass of barrels on the dock below to the tangle of chains and cables at the end of the bowsprit. On the forward deck of the ship was a crowd of seamen hoisting a huge bundle of sacks into the hold. The action here was powerful and I could see the strength with which these men labored. They were huddled together in a dark mass against the sky, tugging with might and main on the taut line above them. I massed them up, worked for solidity and a unified action of the whole. The side of the ship had a long white stripe running from bow to stern on which was painted large black squares about twelve feet apart. This was done (so I was told) by many clipper ships in the olden days because at a distance she would appear to be armed, the black squares representing port holes and guns with which the privateer did not wish to take chances. Her sides were cluttered

with chains and a big rusted anchor protruded out over the dock. I could feel the tremor of movement in her and hear the shrill whistle of a river craft on its way down the river. So I tried to make my sketch as I felt this scene, tried to embody in it the forces at work. I tried to express the forces of nature and the daily struggle of life at the waterfront.

In making the sketch of the Singer Building tower I had more time and worked under much quieter conditions. It was Sunday. Not many people were about; except for a small crowd of Jerseyites that came from the ferry. I had a wonderful view of Cortlandt Street and the Singer Building. This sketch was made on a 9 by 12 block. The subject under the influence of a beautiful day was one of light, shadow and the ever present quality—movement. From West Street the smaller buildings led up to the "L" structure upon which the sun played magically as it crawled in



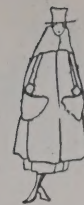
George Picken

Hudson Terminal

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THE AMERICAN ART STUDENT



Think of your work as being your own creation—as being your progeny—and relate it to life as such

and out of the crevices of the ironwork. The street under the structure was shrouded in deep shadow while further on rose cayon-like walls with the Singer Building dome forming the gleaming summit. I worked at this sketch trying to express the feeling of stupendous height—that quality of bigness—steel and brick towering up into the blue sky bathed in quivering sunlight forty stories above the earth—the whole symbolic of the great achievement of man of *to-day*. For a study of sunlight this was a superb opportunity and I tried to make the best of it. A shaft of sunlight lit up the sides of the smaller buildings and made the cornices gleam. The window panes flashed and I could not see them for the blinding light, so I smudged them. A white puff of smoke arose from the Singer dome, the sun lit it up, it floated and curled upward in little silver scintillating balloons. If you wish to see sights like this you must realize the artistic possibilities of every subject around you and cultivate your senses by constantly studying objects about you with this consciousness.

From the Fulton fish market dock on the East River I caught an impression of the Woolworth Building. The tall masts of the fishing smacks in the foreground and the play of sunlight on the fence and adjoining houses with the white

spire of the Woolworth Building in the distance, all together a wonderful composition was displayed.

In all my sketches I employ the same principle. I work patiently and try to express the emotion of the place or thing.

I try to sense the conditions under which a scene is being enacted. When a student is sketching in New York City he is witnessing certain vital things. He must be conscious of these things to awaken his instincts in order that he may see vital elements at work.

When once the student can see and feel these vital forces at work, he has freed a colossus of beautiful power.

Learn to make your sketch-book and pencil your constant companion because, like human friends, you cannot discover their true worth until you have become intimately acquainted.

GEO. A. PICKEN

NOTE

Have you discovered a law of nature that relates to beauty? Why does nature seem

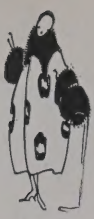
beautiful to you? Surely during your study of nature and the training of your senses you have realized a certain fact that has stimulated you to further understanding. Will you write about it? Do you realize that what you would write may help other students to free their instincts and sensitize their feelings?



George Picken

Cortlandt Street and Singer Building

See page 10



THE AMERICAN ART STUDENT



We need work from students of every branch of art, one branch must not dominate the magazine

HERE IS ANOTHER TOOL

Have you ever tried sketching in a limited number of tones in charcoal? Do you know you can handle a most difficult subject with two or three tones? The next time you have a hard problem, one that frightens you and takes away that feeling of confidence in your ability, try out the following tool. You will be surprised to find how sharp and efficient it is, and you will wonder why it was left unused on your bench all this time.

Look for and keep to the big masses. Use only black, half tone and the white of the paper to get the effect. Sub-ordinate all other tones in the subject to these three tones.



Elsa A. Schmid

Sketches done in three tones showing how edges are studied

When the general shape of the subject is on the paper in three tone, begin to study the edges of the masses carefully. Pay little attention to the middle of these masses; work with the edges mostly. Try to get the effect you wish by hardening or softening and moulding the edges.

In the sketch above (the one of the barn) you will notice the edges of the barn are softened where touched by grass and hard against the sky. The same sketch can be done in a great many different impressions, pulling masses together and adding or restraining tones. It will help you to make notes quickly, and do not be afraid to tackle the hardest subject in this fashion.

By working out forms in this manner you will discover characteristics of nature which you had not before observed. You must realize this method is only a tool and an inspiration to further development.

The great value of this way of working is that it helps you to see things simply. Simplicity is a great power in art. Mr. William M. Hunt said: "If you are making an impression of a ghost you do not put sixteen rows of buttons on him." If you realize the significance of this phrase you will understand the power of simplicity. ELSA E. SCHMID

SCRUBBING WATER COLOR

Perhaps there are many students who wonder how Edmund Dulac, Arthur Rackman, Maxfield Parrish and such decorative artists get that symphonic color effect over the surface of their drawings. Whether the following method is their particular method or not I do not know, but it is true that the method of using water color as here explained will produce the same effects.

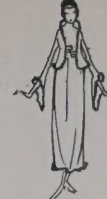
Make the drawing first and ink it in. If you do not wish to use black ink you may use any color ink, but it must be water proof. When the drawing has been inked in and the ink is perfectly dry the whole drawing is put in a tub



See page 10

of water and then stretched tight over a blotter and pinned securely to a drawing board with thumb tacks every few inches around the edge. The drawing is then colored with water color. No opaque color of any kind can be used and, of course, no Chinese white. The water color must be mixed and applied with a uniform thickness so that when the picture is scrubbed one color will not have more effect in the whole than another color covering the same area. The white of the paper must be carefully left for the high lights. Now the picture must be set aside until perfectly dry. It will be wise to let it dry until the next day, thus, the drawing paper, the blotter and the color will all be perfectly dry and during the scrubbing all the different colors will have equal resistance against the water.

The next day put the picture, drawing board and all in a tub of clear water. Take it out immediately and take a large bristle brush (the kind used in oil colors) and scrub the entire surface of the picture. This scrubbing must be done carefully, not as a janitor scrubs the floor, rather as a mother brushes a babies hair. Care must be taken that no water runs off the surface of the picture after the scrubbing begins else the picture will look washed out and colorless.



THE AMERICAN ART STUDENT

The American Art Student is to be used as a medium of self expression for students of every branch of art

By putting the picture in the tub of water just before the scrubbing, the superfluous color, which is bound to be left on the surface of a water color, is loosened, then by scrubbing the surface with a bristle brush the loosened color is lifted and a warm color is dragged over a cold color, causing a vibration, and the whole surface is given a tone of vibrating color. The space covered by a certain color when it was applied is effected but slightly because the stain is left on the paper and only the surface color was moved in the scrubbing. The picture may be slightly retouched if necessary after the scrubbing. Do not remove the picture from the board until it has become perfectly dry again else it will warp and wrinkle.

GLADYS HOLMES

AMERICA AND THE ARTS

By ROMAIN ROLLAND

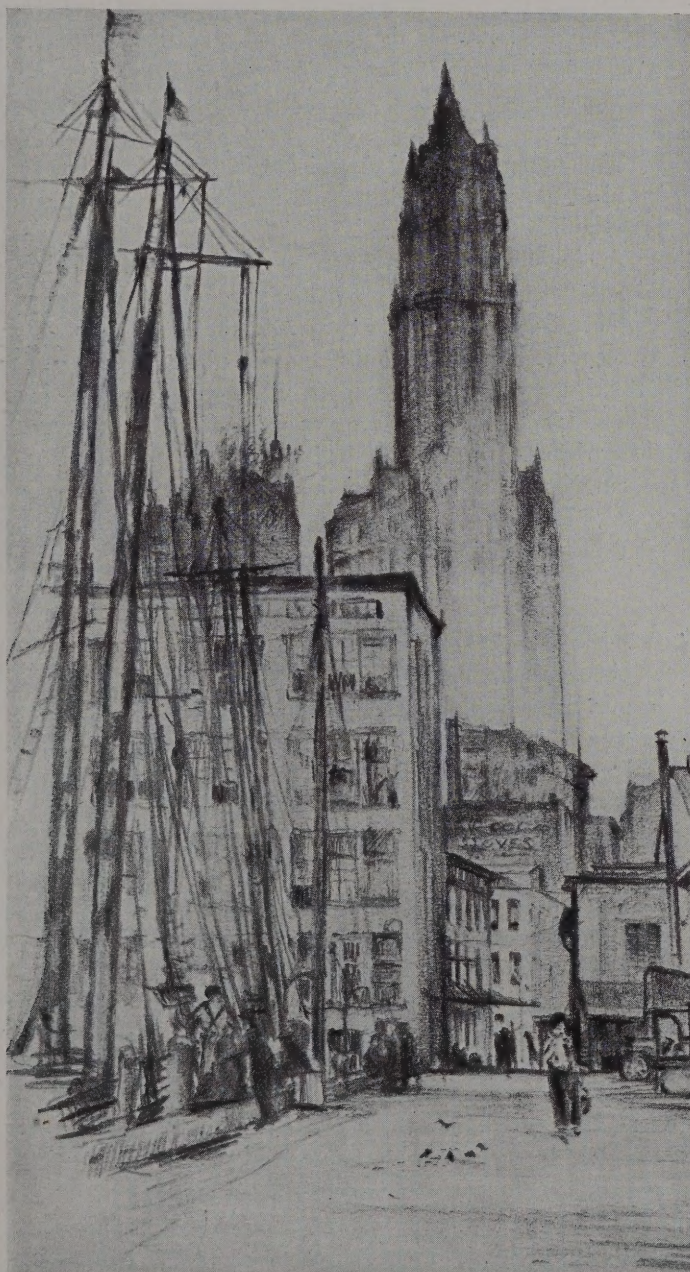
(Translated by Waldo Frank)

My faith is great in the high destinies of America. And it is clear to me that the events of to-day make more urgent than before that these be realized. On our old Continent, civilization is menaced. It becomes America's solemn duty to uphold the wavering torch.

You have great advantages over the European nations. You are free of traditions. You are free of that vast load of thought, of sentiment, of secular obsession under which the Old World groans. The intellectual fixed ideas, the dogmas of politics and art that grip us, are unknown to you. You may go forward, unhampered, to your future; while we, in Europe, sacrifice ours, daily, to quarrels and rancors and ambitions that should be dead. Europe has found no better channel for its genius than to revive these quarrels; to submit, over and again, to the tyrannies that they impose. And each time that Europe attempts to solve them, it succeeds merely in strengthening the web that binds it. Where it should strike clear of its shackles, it forges still more iron meshes. Like the *Atrides*, it works out its tragedy under a curse. And like them, again, it prays for its release in vain, to some indifferent god.

In art also, you are more fortunate than we. Our writers have perfection of form; they have attained a great precision of ideas. These qualities they owe to the firm basis of our classical traditions. But they have won them, not without sacrifice. How few of these perfect craftsmen

(Continued on page 9)

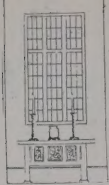


George Picken

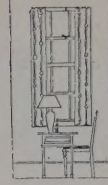
From the Fulton Fish Market



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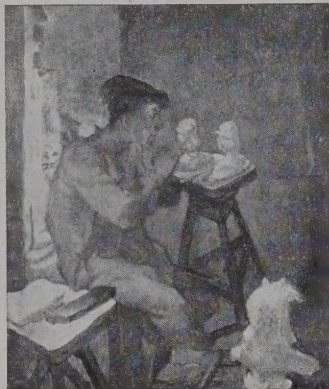
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STEWART CRISE

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THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION
TWENTY-ONE PARK ROW NEW YORK CITY

HUMILIATING THE WORD "STUDENT"

THE AMERICAN ART STUDENT:

DEAR SIR—I happened to see the journal *The A. A. S.* in an art shop and am overjoyed. At last the artists have a live paper. It will be a great help and inspiration. If you had omitted the Student in the name of the journal, calling it *The American Artists*, I believe it would suit the students better and be much more appreciated by the artists. The artists in America have always tried to keep the student distinctly separated from himself—on quite another plane, while the students whole motif is to get away from the word student and partake of all the things the artist partakes of who has arrived. Of course their aims and objects are the same; both working and delving for higher understanding and keener inspiration. Pardon me for suggesting this. I have taken the freedom because I appreciate the journal and believe it has a wonderful future.

Yours,

S. A. W.

First, let us say that we are happy to receive letters of this kind. We ask that everybody send us critical letters, or letters of suggestion.

A new title for our magazine was suggested at the last meeting of representatives. There was much argument but it was finally decided that "THE AMERICAN ART STUDENT" would remain as the title.

The purpose of our magazine is to organize the art students of America, to educate, and to create a students fund. Now it is most difficult to say just who the art students of America are. A young fellow just beginning his art study is no more a student of art in our conception than is an old man who has studied art fifty years. Art schools do not give diplomas. There is no transition from student to artist.

Artists are always students. We might believe that a person who, after leaving art school, establishes himself in a studio and succeeds financially is no longer an art student, but he should be. Then there are persons who labor all their lives with art and never succeed financially, surely they are students. So we realize that there is only a general definition for art student. We realize that when a person who is studying art succeeds financially he no longer called an art student, that after a person passes certain work he is no longer thought of as an art student. But we also realize that from an educational standpoint any one who works in art is always an art student. Now our magazine, while it is a medium for the organization of American Art Students and a tool for making money for the students' fund, most of its contents are for the purpose of education. Therefore it is for the use of every person who considers himself a student of art. Thus, the title *THE AMERICAN ART STUDENT*.

The organization of American Art Students, however, is to be composed of students still attending art school or not yet established as artists.

As for "the artists in America that have always tried to keep the student distinctly separated from himself—on quite another plane" they are silly. Ask the artist who wishes to keep the student on quite another plane if he considers himself a student of art and he will say with gusto, for it tickles his ego, "I am always a student of art, I am never too old to learn." Perhaps it had been better for this sort of person if we had titled our magazine *The American Art Pupil*. Perhaps the synonym for student would have soothed his delicate senses.

A PERFECT EXPRESSION

Art must be highly personal, like honesty and cleanliness in our daily dealings with Matter. It must be still more greatly Impersonal—as the Impersonal is taught by Nature and understood by the intuition Nature has given Man, for this purpose.

Even as friendship, its permanence will be measured by its Sincerity. Through the eye comes the immediate thought of its creation—through the eye of the observer will come the understanding of that thought...but on the purity of its expression will depend the quality of this understanding. Its absolute basis is the conscious and subconscious experience of the race, as accumulated in these Centuries, numbered by Man. In its purity it must be tested both by the emotions and mind of One who searches Truth.

Then let it go forth, whether static or dynamic, visibly complex or simple—If it be Nature or Immature, by the seriousness of its conception, it will be worthy.

[This writing was received anonymously. One feels a desire for the name of the person to whom one may attribute such a perfect expression.]



THE AMERICAN ART STUDENT



You must realize that this magazine is for you, and you must give to it if you expect to take from it

(Continued from page 7)

are sensitive and free to the infinite life of the world! Their spirit huddles in a hedged and cultivated garden,—incurious of the wide spaces beyond it. Only as the River runs through their enclosure, do these artists understand it. The River issues forth; its tide quickens; its banks grow broad. It waters all the world. And they remain indifferent, behind.

How much greater is your opportunity! You have been born of a soil that is neither encumbered nor shut in by past spiritual edifices. Profit by this. Be free! Do not become slaves to foreign models. Your true model is within yourselves. Your approach to it must be the understanding of yourselves.

This is your first task:—The diverse personalities that compose your States must dare to express themselves, freely, sincerely, entirely, in art. They must avoid the false quest after originality. They must be careless of form. They must be fearless of opinion.

Above all, dare to see yourselves; to penetrate within yourselves—and to your very depths. Dare to see true. And then, whatever you find, dare to speak it out as you have found it. What I propose is not the egoist's retirement from life. Self-discovery leads, in no way, to a cult of the senses. On the contrary, if one search deep enough, it means, for the artist, the plunging of roots within the spirit of his people. Seek out your people's dreams and trials; make them your own. Aspire to be the Light, flushing the darkness of all these potent, murmurous masses. For they have been called to recreate the world. They—the people—whose indifference to art oppresses you, are the Dumb. And since they cannot express themselves, they cannot know themselves. You must be their Voice. You must let them hear you speak, in order that they may grow conscious of their own existence. Give voice to your own soul, and you will find that you have given birth to the soul of your people.

You have a second task—one more difficult and more remote. It is to establish from all these free-moving personalities within your States a tie that shall be as a blood-bond. Their lives are of many moods and colors. Build them into a great Cathedral. Their voices are unconscious and spontaneous and discordant. Compose from them a Symphony. Think of the rich foundation of your country. It is made up of all races; it has flowed in to you from all continents. May this help you to understand the essential spirits of these people whose sum must be America. May it bring you to realize that a vast harmony exists between their varying intellectual forces.

To-day, on the old Continent, all of these forces are in conflict. It is a bitter and unworthy spectacle. These nations—like France and Germany—are neighbors. In blood, and in ideals, they are close kin. Their true dif-

ferences are shades. Yet, they have denied each other. They are bending all their forces, consecrating all their genius to stultify and to destroy each other. What are these struggles, seen in a clear light, but disputes of parishes:—miserable denials of the vastness of Truth, passionate and perverse attempts to stifle Human Spirit, to build walls around it, to deny it the world, to shut it in a prison!

As for me, I say it openly—not alone is the ideal of one nation a too narrow thing; even the ideal of a reconciled Europe, of a united Occident would be a too narrow thing.

The hour has struck for mankind to begin its march toward the ideal simply of Humanity:—to begin it with conscious fervor, to suffer no exclusion. Man must at last enter into health; must at last enter into life. All of art and science must be his leader; and all of Humanity must be his goal. The Asiatic cultures—China, India—are being born anew. The Old and the New Worlds must bring forth the treasures of their souls, and place them in common with these equal treasures. For all great expressions of mankind subserve each other, complement each other. And the Thought of the future must be a synthesis of all the great thoughts of all the world.

To achieve this fertile union should be the work of Americans. For it is they who live between the seas that bathe the two great continents. It is they who live at the center of the life of the world! This is my dream.

In conclusion, writers and thinkers of America, we expect of you two things. We ask that you defend the cause of Liberty, that you defend its conquests; and that you increase them. And by liberty I mean both political and intellectual liberty. I mean the incessant rebirth and replenishment of life that it enfolds. I mean the wide River of Spirit that never stagnates, but flows on forever.

Also, we ask that you so master your lives as to give to the world a new ideal for lack of which it bleeds—an ideal, not of section and tradition, but of Harmony. You must harmonize all of the dreams and liberties and thoughts brought to your shores by all your peoples. You must make of your culture a symphony that shall in a true way express your brotherhood of individuals, of races, of cultures banded together. You must make real the dream of an integrated and entire humanity.

You are fortunate. Your life is young and abundant. Your land is vast and free for the discovery of your works. You are at the beginning of your journey, at the dawn of your day. There is in you no weariness of the Yesterdays; no clutterings of the Pasts.

Behind you, alone, the elemental Voice of a great pioneer, in whose message you will find an almost legendary omen of your task to come,—your Homer: Walt Whitman.

Surge et Age

—Reprinted through courtesy of *The Seven Arts* magazine.



THE AMERICAN ART STUDENT

The idea that this magazine is the mercenary undertaking of a few art students must be destroyed

STUDENTS' WORK

Miss Elsa E. Schmid

Miss Schmid has been studying with Harvey Dunn at Leonia, N. J. Mr. Dunn has the unusual power of stimulating self-confidence in his students. Now self confidence related to talent will produce wonderful things. Miss Schmid is succeeding. The two sketches reproduced in this issue are not examples of her work. They are used simply to illustrate the principle she expresses in her writing. Miss Schmid in her article has given a great many students a valuable tool. Her address is 1 West 89th Street, New York City.

* * *

Mr. George Picken

Mr. Picken has written an inspiring article for this issue, and his sketches which accompany the article display the subtleties he writes about. Mr. Picken is a letter artist and lettering is very commercial, yet it is necessary for him to continue grinding away his energies as clerk for a furniture company. If the person reading this knows of a position or has a position for a proficient letter artist or sketch artist and will communicate with Mr. Picken at 309 Columbus Ave., New York City, they will cause efficiency to find its place and relieve the unhappiness which is the result of misapplied energy.

* * *

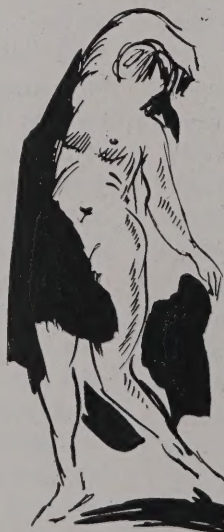
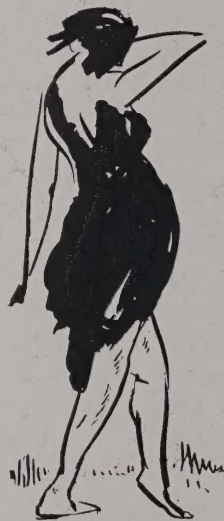
Anonymous

The cover design of this issue was received anonymously. It is intensely interesting from a psychological standpoint. The man is plodding on in an egoistic manner, conscious of his own sacrifices, radiating self-pity. And the woman, knowing that the man's struggles are obvious to those who look upon him, that he is selfishly conscious of them and that he is idealized for his sacrifices and struggles with life, feels a distaste for the man, yet she needs him and she throws out her arms in despair. This is what the drawing means to us. Perhaps it was not meant to be interpreted in this manner. If the person who did it should see this interpretation, and they probably will, we would be pleased to hear whether or not our interpretation is correct. The answer shall be printed in the next issue if received.

* * *

Mr. Staloff

Mr. Staloff designed the new page title letters which appear in this issue. We are already acquainted with Mr. Staloff. His address is 294 Jackson Ave., Jersey City, N. J.



MEETINGS OF REPRESENTATIVES

There were two meetings of representatives of the schools of New York City in the past month. The first meeting was held December 5 at Cooper Union, and the second meeting was held December 13 at the Modern Art School. The schools which sent their representatives were: Pratt Institute, Art Students League, Teachers College of Columbia University, N. Y. School of Fine & Applied Art, Modern Art School, National Academy of Design, and the Beaux-Arts Institute of Design.

The principal subject of discussion at the first meeting was the exhibition to be held at the Wanamaker store beginning March 5. The distribution of prizes, transportation of students work, etc., were decided on, and all information regarding the event will be found on this page. The circulars and entry cards have been prepared by the Wanamaker store and are now ready for distribution.

At the second meeting of student representatives the committee appointed to work on the constitution for the body reported and submitted a series of carefully planned articles. The document was discussed until a late hour. The greater portion of these articles have been adopted so far and the remaining section of the series will be considered at the next meeting. The entire constitution, if completed, will be printed in the February issue of THE AMERICAN ART STUDENT.

The next meeting of student representatives will be held on Monday, January 8, at 21 Park Row, the headquarters of THE AMERICAN ART STUDENT.

STUDENTS' EXHIBITION AT THE WANAMAKER STORE

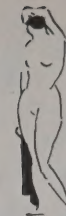
The exhibition of students work at the Wanamaker store will open on Monday, March 5th, 1917. On the afternoon of Saturday, March 2nd, 1917, two days before the exhibition is opened to the public, there will be a tea and entertainment for exhibitors, their friends and press representatives.

Branches Represented

Work may be entered for exhibition under the following heads:

- Painting.
- Sculpture.
- Architecture and Interior Decoration.
- Illustration.
- Costume Design.
- Posters.
- Crafts and Design.

All pictures or drawings must be framed. The



THE AMERICAN ART STUDENT

Please ask questions. We will be happy to answer questions about any phase of our co-operative undertaking

work of any American art student may be entered. A student is one who is still under instruction or not yet established as an artist. Every work must be the students own; no copies of any sort will be accepted.

Transportation

It will be necessary for students who live outside of New York City to pay transportation charges on their work. Students who live in New York City but do not attend art school must take their work directly to the Wanamaker Store. The store's wagons will call at the art schools of New York City on Monday, February 26th, to collect the work for the exhibition that has been done by students of each school. Thus, if you attend an art school of New York City you simply submit your work to the jury of your school and the transportation will be taken care of for you.

Entries Will Close

Entries for the exhibition from everywhere outside of New York City and from students whose work will not be collected at the art schools, will close on Monday, February 26th. Entries for the exhibition from students who live in New York City and who attend school, will close Wednesday, February 21st.

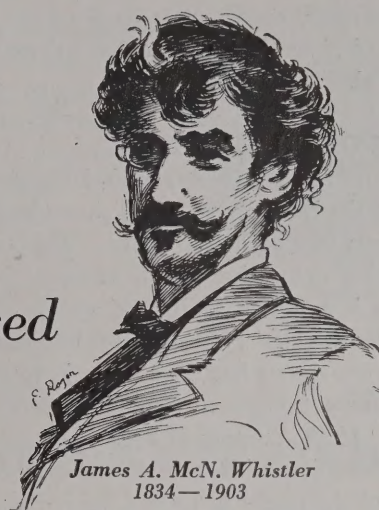
Entry cards may be obtained by writing to The Art Students Exhibition, John Wanamaker Store, New York City. Further information and entry cards may be had from The Association of American Art Students, 21 Park Row, New York City.

Juries

Each art school in New York City will have a jury composed of its instructors or heads. This jury will pass on the work submitted for exhibition by the students of their school, then, a jury composed of one person from each of the school juries will assemble at The Wanamaker Store and pass on the work done by students who do not attend school or who live outside New York City. If a student's work has been rejected by his school jury he may submit it again, immediately, to the general jury. If the students work fails to pass the second jury which will be composed of different persons, he will feel satisfied with the judgement.

Prizes	SUBJECT	1ST PRIZE	2D PRIZE	3D PRIZE
	Painting	\$40.00	\$20.00	\$10.00
	Sculpture	40.00	20.00	10.00

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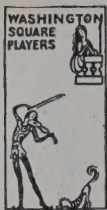
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Costume Design.....	40.00	20.00	10.00
Posters	40.00	20.00	10.00
Crafts and Design.....	40.00	20.00	10.00

Remarks

All reasonable care will be taken to prevent injury to



THE AMERICAN ART STUDENT

Know that the more forces of nature the artist can sense, the nearer his or her work will be to creation

any work exhibited or submitted for exhibition, but the Wanamaker Store will not be responsible for any damage which may occur from accidents over which it has no control.

Remember, entries close on February 26th for students outside of New York City and for those who do not attend art school.

OUTSPOKEN SECRETS

Nature must, undoubtedly feel angry with us for believing that she has secrets—she is so anxious to be understood, so anxious to give herself to us. The very thought in our minds that nature has secrets keeps us from understanding her. It is our own fault that we are able to believe that nature has secrets. Nature is ever begging us to receive what we call her secrets but we are afraid to accept them. If we had courage enough we would no longer believe she has secrets. If the student of art, whose business it is to love and sympathize with nature, were to cease searching for nature as she ought to be and see her as she is the student would receive a profound understanding and nature would be happy to associate with him.

T. BARES FORD

BEAUTY

Out of the vast cloud rifted heavens it fell,—a tiny drop of rain.

Straight down it sped until it neared the earth.

A second it halted and wavered then trembling it nestled upon her head, mingling with her beautiful hair, where, sparkling, it disappeared tracing tear marks as it passed into oblivion.

Out of the vast millions it had sought only her.

In her it had longed to lose itself unknown to any.

To plunder 'een in death, her enchantment.

And I know that in one passionate moment I, too, shall be swept into eternity.

E. SHEPPARD BLOW

USEFUL GOSSIP

IF YOU WILL THINK OVER YOUR WAYS OF DOING THINGS YOU WILL REALIZE THAT YOU DO CERTAIN THINGS ENTIRELY DIFFERENTLY THAN DOES ANYONE ELSE. THEN, PERHAPS, YOU WILL ALSO OBSERVE THAT YOU HAVE A VERY PROFICIENT WAY OF DOING SOMETHING THAT OTHER STUDENTS DO AWKWARDLY. NOW, THIS COLUMN IS FOR THE PURPOSE OF TELL'NG THINGS THAT STUDENTS SHOULD KNOW. PERHAPS YOU HAVE, TUCKED AWAY IN YOUR MIND, A CERTAIN IDEA THAT SEEMS PERFECTLY TRIVIAL TO YOU BUT WHICH WOULD REALLY BE PROFOUNDLY VALUABLE IF IT WERE EXPRESSED TO OTHER STUDENTS. PERHAPS THIS COLUMN HAS ALREADY BEEN VALUABLE TO YOU; PERHAPS YOU HAVE TAKEN SOMETHING FROM IT. ARE YOU WILLING TO GIVE SOMETHING TO IT?

To Purify Oil

It is unwise in this age of specialization for the artist to grind his own colors, but the fixed oils are so often adulterated that it is well at least for the painter to prepare the oil in which his colors are to be ground. Students would be surprised to know how many professional artists prepare the oil they wish their colors ground in, and they take this oil to the color manufacturer requesting him to use this purified oil for the preparation of their color. Here is a method of purifying linseed, or any of the fixed oils, which is very successful and but little trouble.

When the long continued cold of winter gives the snow a pretty dry consistancy, take a qauntity of linseed oil and mix it with snow, kneeding the mixture in a basin with a wooden spatula or in a mortar with a pestle. Form it into a solid mass and place it in an earthen, glass or porcelain vessel, with a large aperture, with cloth to prevent the introduction of foreign bodies. Expose the vessel in a place accessible to the cold, but sheltered from the influence of the solar rays. On the return of the milder temperature the snow will dissolve into water which will separate itself from the oil with the impurities of which the water will be charged. If a severe temperature continues two months the oil will acquire, in a high degree, its drying quality. The oil is

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The American Art Student Publishing Association
21 Park Row, New York City

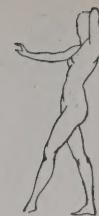
Please send The American Art Student to the following address for one year beginning with the current issue, for which I enclose One Dollar.

Name

Street Address

City State

Cut out this subscription blank, fold it around a dollar bill and return.



THE AMERICAN ART STUDENT

It is a bad habit to ask questions on the first impulse—look first inside your own mind for the answer

decanted from off the water, or it is removed with a spoon and put into a bottle. Rest, by separating the interposed particles of water, is sufficient to clarify; this separation will be expediated by exposing the oil to heat.

* * *

Turpentine a Poor Medium

Turpentine alone is not a good medium for oil painting because its adhesive qualities are not great enough.

* * *

Feeling for Inspiration

In making the most conventional and dignified design did you ever try letting your fancy and your pencil wander while you gaze into space, then suddenly look down and see what you have? When inspiration leaves you try it.

* * *

Oil is Dangerous

The less oil you use in your work the less liable it is to die or crack.

* * *

Test Oil Colors

The colors that one uses should be tested as to their permanency and durability. Arrange all your colors on a dry canvass so that each one can be cut in half. Put one half in a rather dark corner of the studio and expose the other half to the sun for six or eight months, then compare the two halves. The colors that have stood the test will be permanent for at least a few centuries.

* * *

Varnish is Dangerous

Do not use varnish as a medium in a picture that is to be long lived. If your work is to be quickly consumed by reproduction it does not matter whether or not you use varnish as a medium.

* * *

Test for Turpentine

Here is a test for turpentine. Take a piece of white paper and dip it in your turpentine, then hold it to the fire. If the turpentine be pure the spirits will so perfectly evaporate that not the smallest stain will remain, and the paper will receive writing as before the application of the spirits. If any impurity should be in the spirits, then the paper will appear stained as if with grease, and refuse every attempt to write upon it.

* * *

Searching for Nature

A very profitable half hour can be spent by seating yourself before a small object and meditating upon it. No matter how trivial the object may be; a shell for instance. Try to see beauty in it. Do not hold in your mind any idea of what is beautiful or what beauty ought to be. Release from your thoughts any definition of beauty. Just gaze openly at the object and try to realize the facts of its existence, the space around it, its weight, its volume, its movement (every object has movement). Think of every unit of nature that is related to the object. It is best to meditate this way over a small trivial form, because if it be a living or human form

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THE AMERICAN ART STUDENT

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The War Has
Not Affected the Import of

**Rembrandt
Colors**
Made in Holland

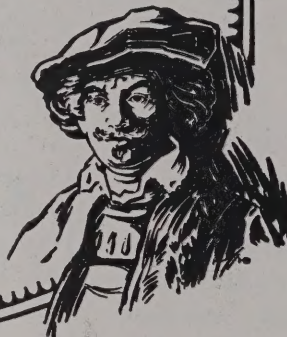
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If you do not receive your copy of *The American Art Student* when it appears, notify us at once. There are a dozen reasons why your copy might fail to reach you, and we have no way of telling whether it does or not.

the mind may be insulated by sentimentality. This habit of meditating upon inanimate forms was common among the old masters we are told, but there are few students now who know the value of it. This habit will cause the student to know nature better and help him to see nature in places where before he could see only inanity.

* * *

Mental Perspective

It is well to gaze back upon your thoughts for the whole day at night as you retire. Often something you have been trying to understand and think out will loom up before you with startling clarity.

THE JOHN W. MASURY POSTER CONTEST

The John W. Masury Poster contest will close Wednesday, January 31.

No limits have been set as to the size of the posters, nor

as to the number of colors to be used. Each contestant may employ his or her own judgement in making a poster that will reproduce simply and well. Two poster artists who have no interest in the contest or contestants whatsoever, will be chosen by the Association of American Art Students to confer with a representative of the firm of John W. Masury & Son. They will judge the posters from the standpoints of beauty and advertising value, and the best poster will be purchased by the firm.

Posters must be submitted to *THE AMERICAN ART STUDENT*, 21 Park Row, New York City. John W. Masury & Son will supply contestants who write to them with full size samples of their tube colors for use in making the posters.

The exhibition of posters will be held at the headquarters of *THE AMERICAN ART STUDENT*, room 2331, 21 Park Row, during the week of Monday, January 22, and will be open to students and artists from 2 to 5:30.



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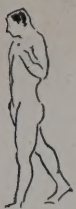
And there is a rigid carriage that meets the millions of blows of the type—the "business end of the typewriter."

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NEW YORK CITY



THE AMERICAN ART STUDENT

The co-operation is asked of art students everywhere in America, whether attending art school or not

A SIGNIFICANT MADNESS

If you are a student of high art, if you are discouraged and need incentive to go on with your work, if your philosophy is crumbling, and you are in need of understanding, if you have come, suddenly face to face with life and are standing aghast in the dark with your brushes in your hand and you realize that this is the crisis of your art and you must think "What is the purpose of art," then read the following extraction from the writing of Carlyle. If you are a genius you can understand and it will help you mightily.

"The restless, gnawing ennui which, like a dark, dim, ocean flood, communicating with the Phlegethon and Stygian deeps, begirdles every human life so guided—is it not the painful cry even of that imprisoned heroism? * * * * You ask for happiness. 'Oh give me happiness,' and they hand you ever new varieties of covering for your skin, ever new kinds of supply for the digestive apparatus * * * * Well, rejoice in your upholsteries and cookeries if so be they will make you 'Happy.' Let the varieties of them be continual and numerable. In all things let perpetual change, if that is a perpetual blessing to you, be your portion instead of mine. Incur the prophets curse in all things in this sublimary world, 'Make yourselves like unto a wheel.' Mount into your railways; whirl from place to place at the rate of fifty or, if you like, of five hundred miles an hour; you cannot escape from that inexorable, all-encircling ocean moan of ennui. No; if you could mount to the stars and do yacht voyages under the belts of Jupiter or stalk deer on the ring of Saturn it would still begirdle you. You cannot escape from it; you can but change your place in it without solacement, except one moment's. That prophetic sermon from the Deeps will continue with you till you wisely interpret it and do it or else till the Crack of Doom swallow it and you."

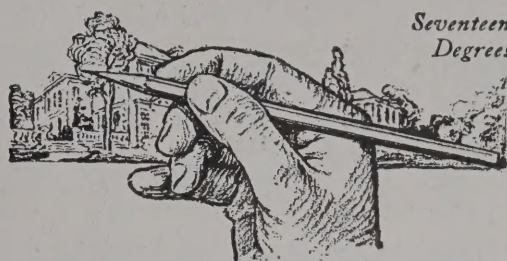
W. JOHNSON

THE USE OF OLEO-TEMPERA COLORS

The purpose of this article is to explain the character and use of the Oleo-Tempera Colors. The statement in the advertisement of these colors, "For water color and representative oil color painting," has not been fully understood. What is meant is that the colors can be used to produce both oil and watercolor effects.

The Oleo-Tempera Colors can be squeezed out on the palette and applied in the same manner as oil colors, except that water is the thinning medium. The painting can then be varnished and look as if it had been done in oil. This quality makes the colors desirable for use in sketching outdoors because the color is dry before the artist is ready to pack his paint box and does not call for the same careful handling as fresh oil color. A special varnish called Oleo Varnish has been prepared by the firm to be used with these colors. It is put up in 2 ounce bottles and sells for 30c.

Oleo colors can be used for posters, washes, and for other purposes just like other water colors.



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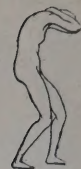
E. FALKENHAINER

Tel. Bryant 2309

25 West 42nd Street New York



THE AMERICAN ART STUDENT



Not until we have the co-operation of every art student—not politically, but really—can our plan succeed

The writer has examined several paintings done in Oleo Colors between twenty-five and thirty years ago on simple cardboard. There seems to be no doubt as to the durability of these Tempera colors, and the described quality is only one of the many possessed by them.

NEW LIQUID COLORS

Art students are continually experimenting with mediums and are pleased to hear of any new product which will satisfy requirements. During the past year the W. W. liquid colors, manufactured by The J. Willer Chemical Co., have been put on sale in the supply stores, and we are glad to describe it to those of our readers who have not yet tried them.

The J. Willer Chemical Co. kindly invited the writer to select various jars of their colors to test them thoroughly. The colors were found to be unusually brilliant. They made flat, beautiful and permanent washes and dried evenly. When undiluted the colors are opaque, and they can be made transparent by thinning with water. The colors can be used with the pen as well as the brush. The white, however, being of heavier consistency has to be properly diluted with water to flow from the pen as smoothly as the other colors.

The W. W. water colors and drawing inks are for the use of poster artists, designers, show card writers, architects and illustrators, as well as for general aquarelle work.

MIND YOU, THIS INCIDENT IS FACT

Joe the barber had a new helper, a serious-faced Italian. "Still going to the same school?" asked Joe as we seated ourselves in the chair of the new helper. "No, Joe, I'm going to a new school now, up on 109th Street." The new helper became interested. "National Academy?" he asked. "Yes, why?"

"Oh, I went there six years."

There was a silence of at least five minutes, during which our hearts kept sinking. How would you feel if you were beginning your third year at an art school, hoping to make a profession of art eventually and then come across this barber's helper who had studied four years longer than you had?

Joe the barber broke the silence. "Well, B——, I'll bet this is the first time you had your hair cut by a real artist, not the common tonsorial variety, what Louis?"

"Why didn't you stick to art?" we asked Louis. Art is a great thing," said Louis, "It's lots of fun and pleasure while you're studying, but when you try to make a living you find that it takes lots of influence and capital to get you a start, no matter how good you are. Art is a profession for the rich man's son or daughter."

"Still, many of our most successful painters have started poor and friendless," we ventured.

"Yes, but for every success you read of, there are hundreds of failures no one ever hears about. How many stu-

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dents who begin school do you think stick to the art game? I studied painting, etching, and sculpture, took the silver medal at the Academy one year, and was supposed to be a crackerjack. I tried to make a living at art, and the most I ever made was six dollars a week."

Two weeks ago we went to Joe the barber's place again. Louis was not there. He had secured a job in a barrel factory.

There are many cases like that of Louis the barber's helper. Why do so many young men and women fail in art? If you have any experience like the barber's helper or know of any, or if you think you know why cases like his are so common, write to THE AMERICAN ART STUDENT.

B. K.

OUR OFFICE AN ART GALLERY

We would like to receive paintings or works of art of any kind to exhibit in our office. Many people call at our office every day and we believe that if we had salable works of art displayed many would be sold. THE AMERICAN ART STUDENT, 21 Park Row, New York City.

PAINTING FROM LIFE AT NIGHT

A special lighting system has been installed in the class rooms of the Brooklyn Institute of Arts and Sciences for the purpose of giving opportunity to students who cannot study days to paint from the nude figure at night.